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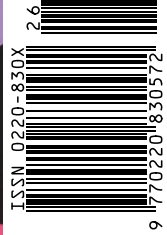


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Nina Chanel Abney, Fiona Connor, Karla Dickens, Nicole Eisenman, Methyl Ethel, Fala Atelier, Drew Connor Holland, Jack Lister, Laith McGregor, Tracey Moffatt, Thierry Mugler, Grant Shaffer, Soda_Jerk, Shahmen Suku, Darren Sylvester & more

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WRITTEN by EMMA-KATE WILSON

Tracey Moffatt is arguably one of Australia's most significant female artists. The list of the public and private collections internationally and in Australia that hold her work is exhaustive. Moffatt is a graduate of Queensland College of Art, and her work draws upon her Indigenous identity as it unpacks contemporary social mores and Australia's unspoken history via cinematic tropes and popular culture. Moffatt came to the art world's attention in 1986. Some 30 years later she was selected to represent Australia at the 2017 Venice Biennale with an ambitious photographic series entitled *My Horizon*.

Something More #1 is part of a larger series of six direct positive colour photographs and three gelatin silver photographs. It was made in 1989, while Moffatt was artist-in-residence at Albury Regional Art Centre, with help in production from the staff, students, artists and the general community of Albury-Wodonga. The series elevated her career and in 1998 she became the first Indigenous artist to be exhibited at the Australian Centre for Photography. *Something More* also became the most valuable Australian photographic series sold at auction when bought for \$227,050 in 2004.¹ The photographs embody Moffatt's career as a storyteller, photographer, and an Indigenous artist whose work upsets the enduring Australian narrative of the white and black experience via cinema and new media.

In this first image of the series, *Something More #1* (1989), Moffatt places herself in front of the camera, playing with the concepts of reverse-ethnography and 'othering': - a theory which reuses - and in doing so reclaims - the trope of ethnography, which, globally saw Indigenous people photographed and categorised as part of the fauna and flora of colonial countries. Moffatt becomes the glamorous actress at the centre of a dramatic escape in rural Australia, implied by the painted set. In casting herself as both the victim and heroine, Moffatt implicates

the viewer in an epic tale of a fallen woman, which is one part Victorian parable and one part contemporary Indigenous fable.

Moffatt looks just past the camera, wearing a red cheongsam dress with black flowers, its edges tattered and ripped. A white woman stands, partly leaning on the doorway of the building, shoeless and in only a silk chemise, with a cigarette hanging out of her mouth; a man sits in the back, in shadow, only just visible, taking a swig from a bottle. They might be extras from any number of Australian films.

The timing of this work is key: created after the 1988 bicentenary of Australia, which marked 200 years of European colonial rule in Australia. Moffatt gives us 'something more' to consider: a disruption of the nationalistic overtones of that celebration. As a whole the series refuses a narrative in a linear sense: it alludes to multiple storylines, including Australia's uncomfortable White Australia Policy, through the inclusion of Asian tropes, which adds to the ambiguity. **V**

Tracey Moffatt, *Something More #1*, 1989, Museum of Contemporary Art, purchased 1992, image courtesy the artist and Museum of Contemporary Art Australia © the artist. Tracey Moffatt: *Body Remembers* shows at TarraWarra Museum of Art from March 23 - May 19, 2019 then tours to Mosman Art Gallery, June 15 - August 25. Moffatt will also show at Roslyn Oxley9 in July 2019. Tracey Moffatt is represented by Roslyn Oxley9 Gallery, Sydney. roslynoxley9.com.au
mca.com.au

¹ Samantha Selinger-Morris, 'The secret lives of Tracey Moffatt', *Sydney Morning Herald*, July 30, 2005

TRACEY MOFFATT
Something More #1, 1989
Museum of Contemporary
Art, purchased 1992

Courtesy the artist and
Museum of Contemporary
Art Australia, Sydney
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